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HOWE'S FIGURE MUSIC FOR BANJO

A QUICK, COMPREHENSIVE METHOD OF PLAYING THE BANJO WITHOUT NOTES-BY FIGURE NOTATION

Intended for those who have neither the Time, Patience or Money to take Lessons.

BY
A. O. HOWE

Published by
A.O. & E.C. HOWE
CHICAGO

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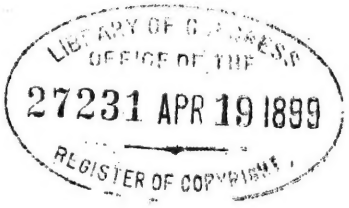
HOWE'S FIGURE MUSIC FOR BANJO



EXPLANATION OF

Howe's Figure Music for Banjo

The Banjo has five strings, the first string being called B; the second string, G Sharp; the third, E; the fourth, A; the fifth (short string) E.

In Howe's System of writing music, the five lines of the staff represent the five strings of the Banjo. The top line represents the B string on the Banjo; the second line from the top represents the G Sharp string; the third line represents the E string; the fourth line represents the A string; the fifth line represents the E (short) string. See Figure 1.

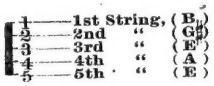


FIG. 1.

The numbers *on the lines* indicate which frets to play. For instance, if B string has the Figure 3 on it, it means that B string is to be held down at 3d fret with a finger of the left hand. The cipher O means *Open*—to strike the string without pressing it to any fret.

FIG. 2.

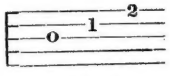


FIG. 3.

When figures are written one above the other (see Figure 2) it indicates that all the strings on which figures are placed are to be played at one time.

When the figures follow one another, as in Figure 3, it indicates that they should be played one at a time, in the order in which they are written, *i. e.*, play the 3d string open; then the 2d string at first fret; then the 1st string at second fret.

No strings should be played which do not have figures on them.

The figures *over* the staff indicate the time only, and have nothing to do with the strings or frets. The time is complete in each measure, as indicated by the figures. The dashes (see Figure 4) indicate rests, each dash being a rest of one count. When two or more figures are tied together with a brace (see Figure 5) it indicates that they should all be played in one count, and should always be played very quickly.

FIG. 4.

FIG. 5.

FIG. 6.

When dots are placed *before* a bar (see Figure 6) it indicates that the player should go back to where the dots are placed *after* the bar and repeat.

When "S" is written over a figure, it means to *snap* the string. In the piece, Tennessee Jig, "S" is written over the Figure 2 on third string. It means to play the third string at 2d fret, and then when taking the finger of the left hand from the string, to snap it at the same time, producing two tones, while having struck the string only once.

"Barre" means to lay the first finger of the left hand across all of the strings to be played, holding them all down at the fret indicated. The object of the Barre is to make easier the fingering of the strings, especially if higher frets must be reached on some of the strings at the same time.

In the songs, both the air is written (on the upper staff) and the Banjo accompaniment (on the lower staff). Some of the songs have "ending first time" and "ending second time" at the finish. The dots (see Figure 6) indicate that the chorus should be repeated, and the "ending first time" should be played the first time through, omitting the "ending second time." After repeating, the "ending first time" should be omitted and the "ending second time" played.

Figures marked with an asterisk (*) should be sung one octave lower than written.

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EXAMPLE.—Take the piece, "In the Gloaming": Place the first finger of the left hand across first and second strings at fifth fret and play these two strings, both at one time. (These figures being written one over the other indicates that both should be played at one time). Then follows a rest of two counts; next place first finger on the second string at 6th fret and the second finger on the first string at 7th fret, and play both strings at one time; then play first and second strings at 5th fret, both at one time; then follows a rest of one count; then place first finger on second string at 1st fret and the second finger on first string at 2d fret, and play both strings at one time; then rest one count; then first and second strings at 5th fret again; then rest two counts; then place finger across first and second strings at 3d fret, and play both strings at one time; play them in this position twice, then rest one count; then play second string at 1st fret and first string at 2d fret, both at one time; then rest one count; then play first string open; then third string at 2d fret; then second string at 1st fret; then second string at 1st fret and first string at 2d fret, both at one time, and so forth.

In conclusion we wish to say: Practice, PRACTICE, PRACTICE. We can teach you very plainly HOW to proceed—which strings to play, which frets to play, etc., but the rest depends on you. No musician in the world ever accomplished anything without constant, persistent practice, and if you wish to be a banjo player, you must do likewise. Follow the teachings of this Instructor and practice—constantly, persistently and with determination to succeed, and we will make of you a finished artist.

How to Tune the Banjo.

Tune the 4th (Bass string) to A, with the aid of a tuning-pipe (or with a piano or organ). When playing with another instrument, tune the 4th string to C.

Place finger on fourth string, 7th fret, and tune third string (E) in unison.

Place finger on third string, 4th fret, and tune second string (G Sharp) in unison.

Place finger on second string, 3d fret, and tune first string (B) in unison.

Tune the fifth string (short E) one octave higher than third string (E).

If a piano or organ is available, the above method of tuning may be abandoned, and the strings tuned in unison with the corresponding letters of the piano or organ in the middle register.

A tuning pipe, for tuning all the strings of the Banjo, will be sent upon receipt of 60 cents. A tuning-pipe has one pipe for each string, which gives the correct tone, and all that is necessary is to tune each string to the pitch of the tuning-pipe. If the student has a tuning-pipe, the above directions for tuning may be dispensed with. The tuning-pipe is especially recommended for those who are unaccustomed to tuning the Banjo. It is a very simple, easy and quick manner of tuning and insures absolute correctness.

Fingering.

RIGHT HAND.—The thumb is used to pick the 3d, 4th and 5th strings. The first finger picks the 2d string, the second finger picks the 1st string.

How to Fret a Banjo.

Divide the distance from the nut to the bridge into 18 equal parts and place first fret one-eighteenth from the nut. Then divide the distance from the first fret to the bridge into 18 equal parts and place 2d fret one-eighteenth from the 1st fret, and so on down.

How to Clean a Banjo Head.

Wash with lukewarm water and castile soap. Dry with a sponge or flannel, by rubbing the head lightly. Hang up to dry. Every time the head is cleaned, screw the brackets tighter after drying.

How to Keep a Banjo in Order.

Keep it in a temperature of 60 to 75 degrees. When not in use the bridge should be put down. A Banjo case or bag is essential and the Banjo should be kept in it when not in use. You need a key for the Banjo. If it does not sound very good, it may be the head needs tightening. Or perhaps the bridge is not in the right place. Move it up or down the head until it corresponds with the frets. When you get the bridge in the right place, mark the head, so that you will get it in the same place each time.

A HOT TIME IN THE OLD TOWN.

BANJO.

Words by JOE HAYDEN.
Music by THEO. A. METZ.

Arr. by A. O. HOWE.

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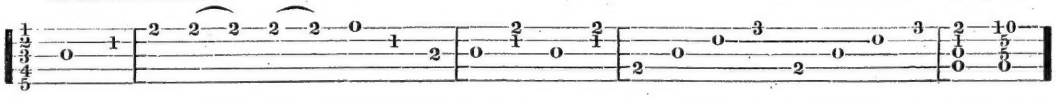
INTRODUCTION.

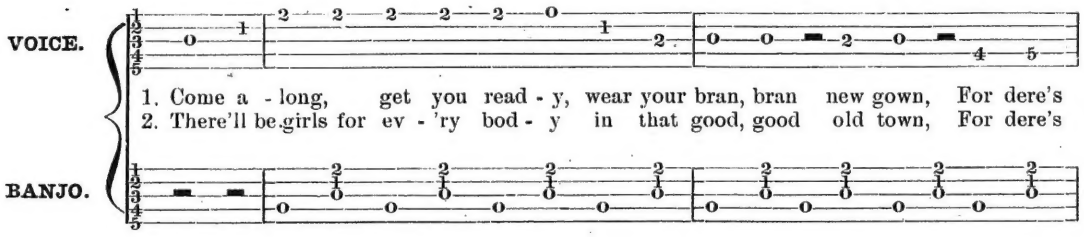


Slowly.

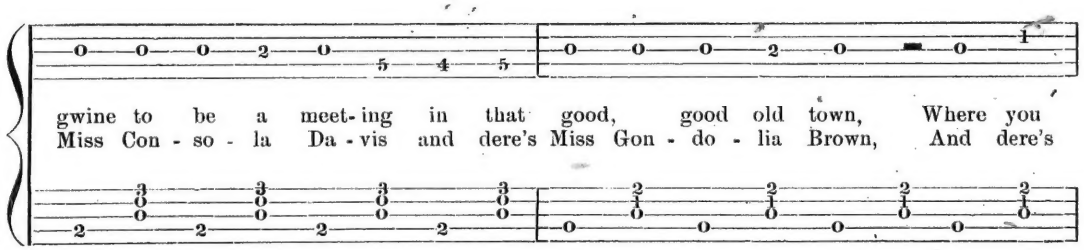
Count. 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

VOICE.

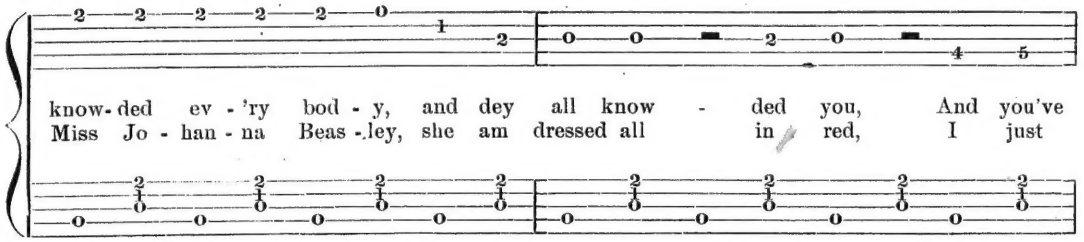
BANJO.



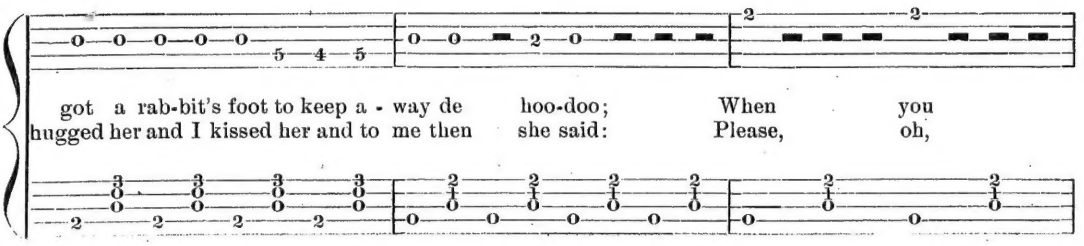
1. Come a - long, get you read - y, wear your bran, bran new gown, For dere's
2. There'll be girls for ev - 'ry bod - y in that good, good old town, For dere's



gwine to be a meet- ing in that good, good old town, Where you
Miss Con - so - la Da - vis and dere's Miss Gon - do - lia Brown, And dere's

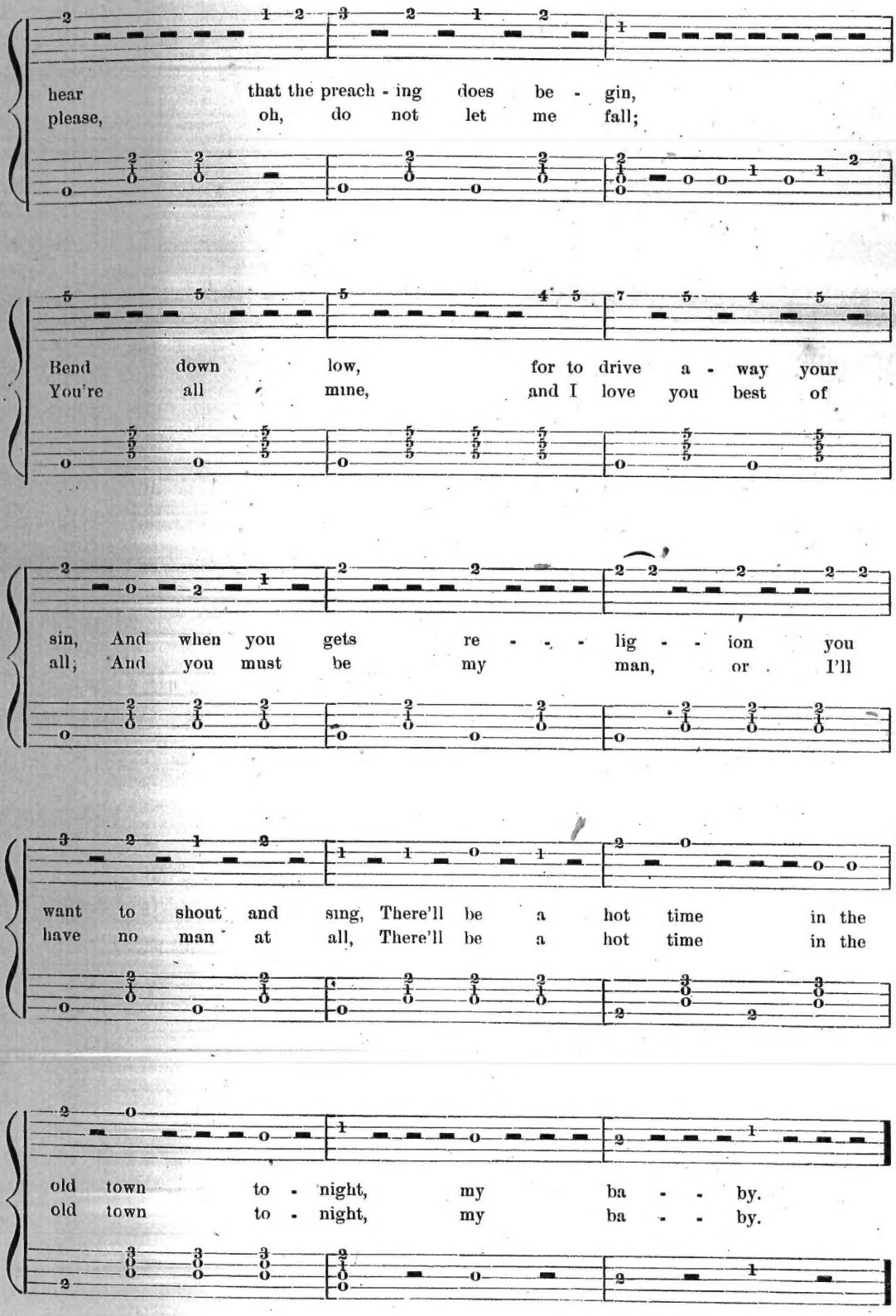


know- ded ev - 'ry bod - y, and dey all know - ded you, And you've
Miss Jo - han - na Beas - ley, she am dressed all in red, I just

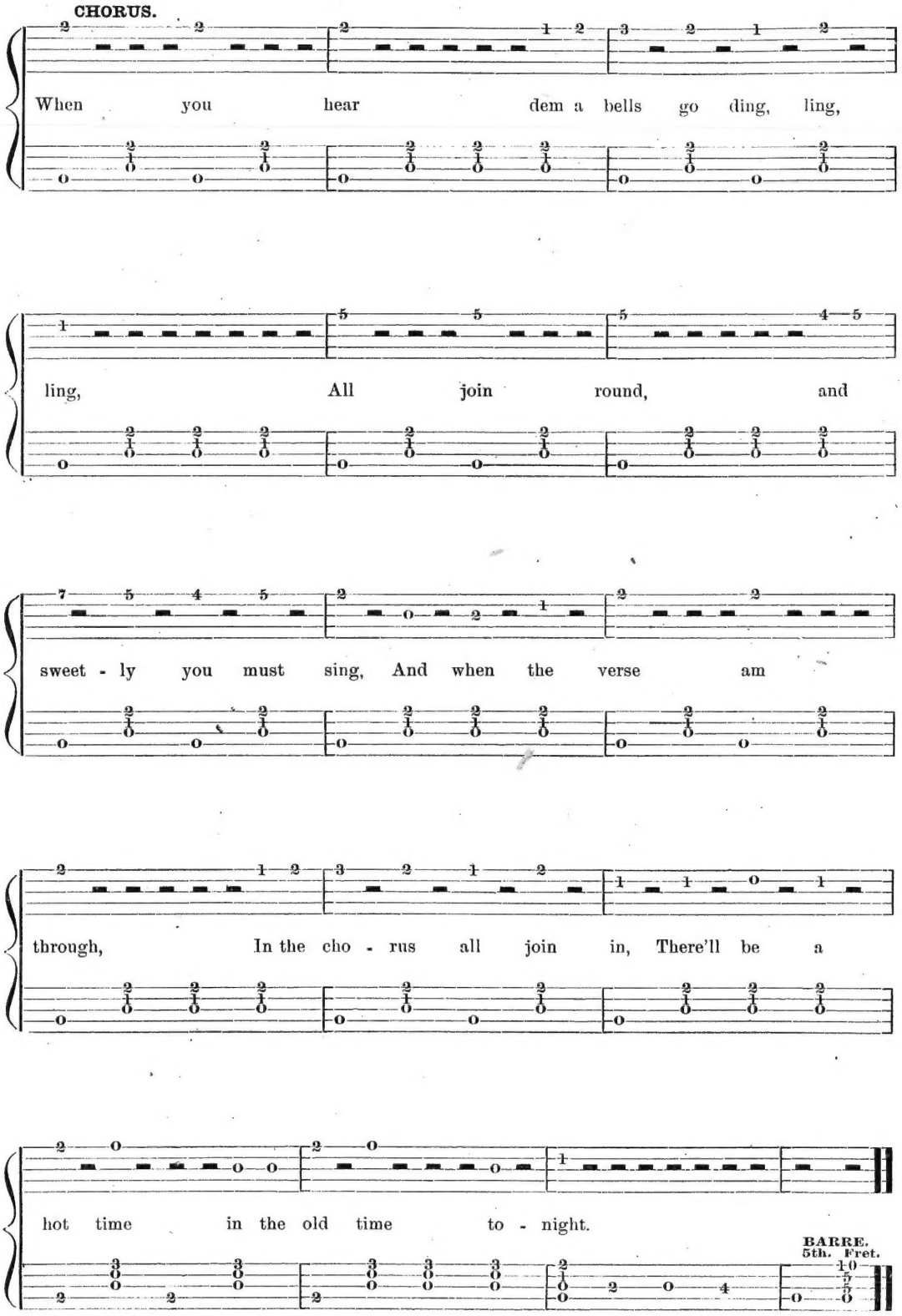


got a rab-bit's foot to keep a - way de hoo-doo; When you
hugged her and I kissed her and to me then she said: Please, oh,

A Hot Time in the Old Town—Continued.



A Hot Time in the Old Town—Concluded.



MY GAL IS A HIGH-BORN LADY.

BANJO.

BARNEY FAGAN.

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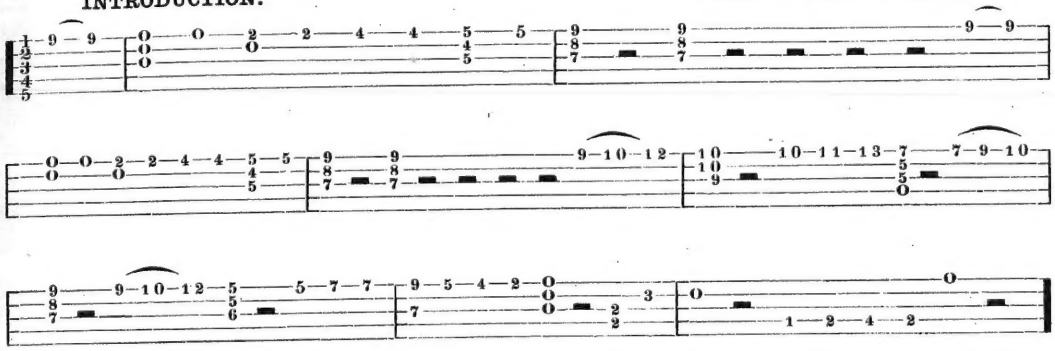
INTRODUCTION.

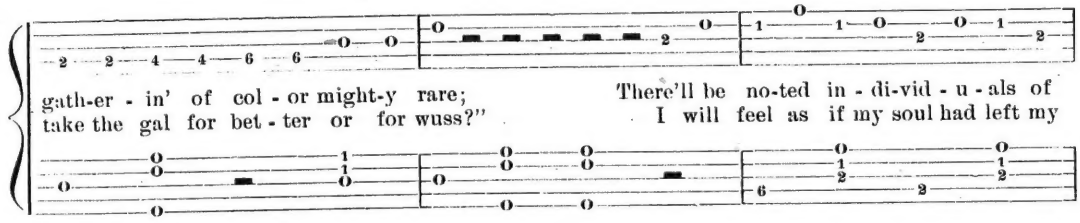


Count. 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

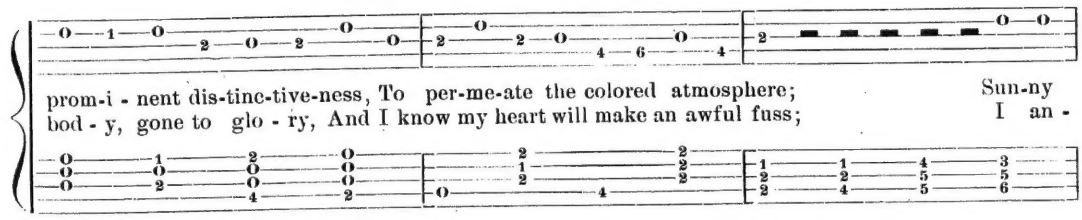
VOICE.

BANJO

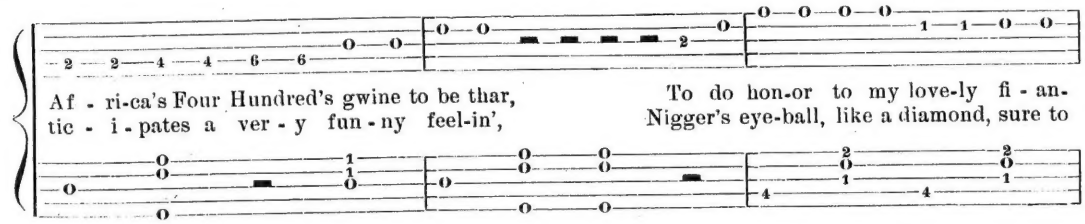
1. Thar is gwine to be a fes - ti - val this eve - nin'; And a
2. When the preacher man propounds the vi - tal ques - tion, "Does ye



gath-er - in' of col - or might-y rare; There'll be no-ted in - di-vid - u - als of
take the gal for bet - ter or for wuss?" I will feel as if my soul had left my

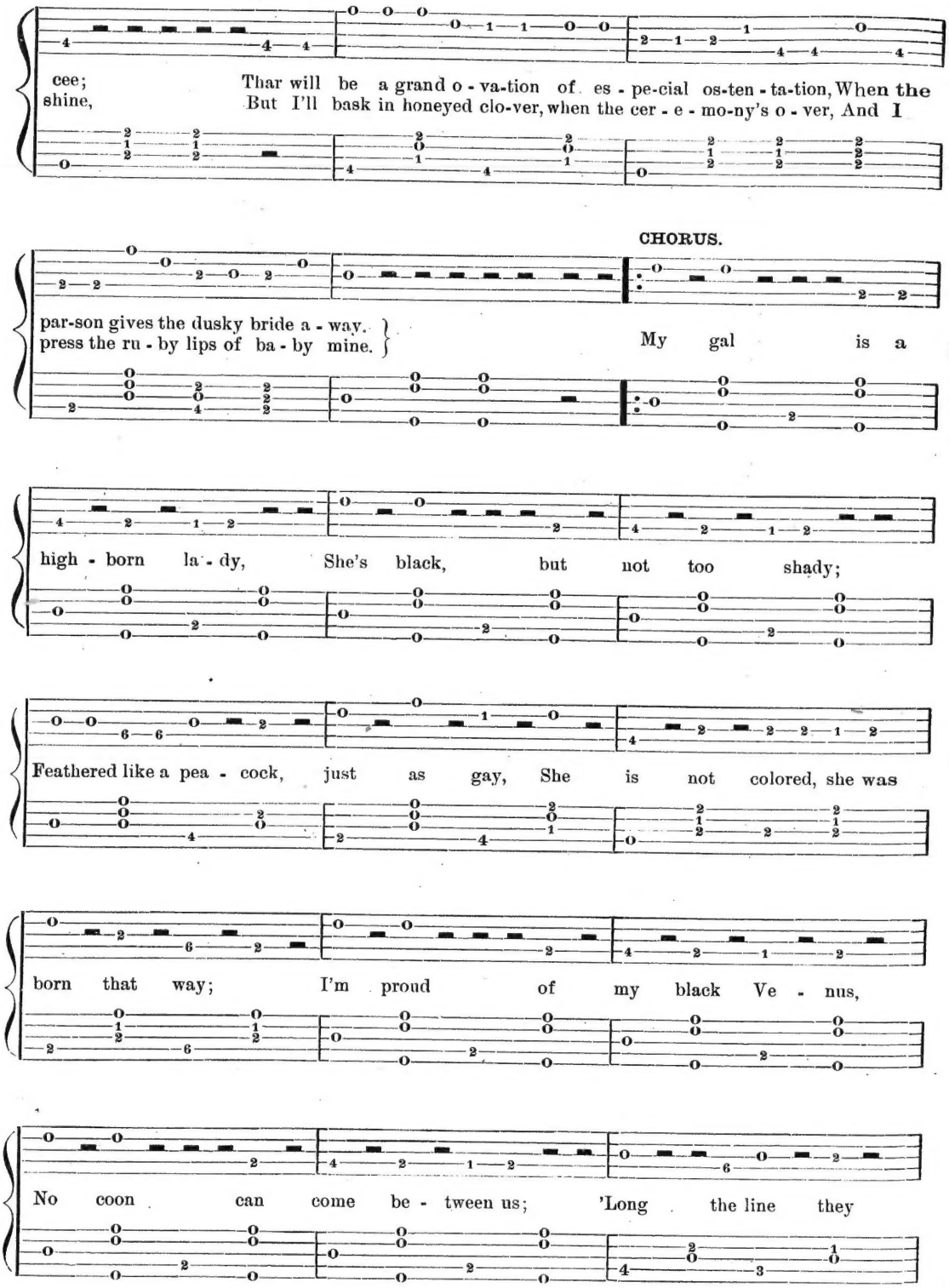


prom-i - nent dis-tinc-tive-ness, To per-me-ate the colored atmosphere; Sun-ny
bod - y, gone to glo - ry, And I know my heart will make an awful fuss; I an -

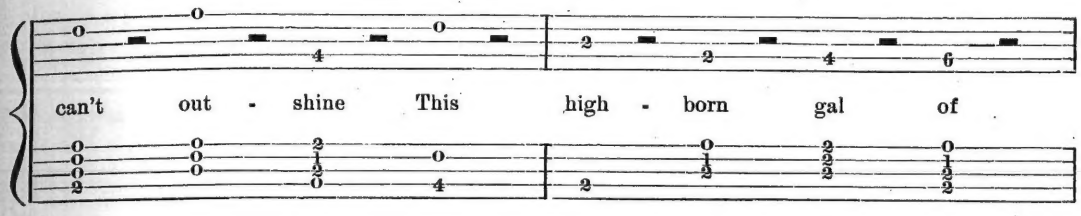


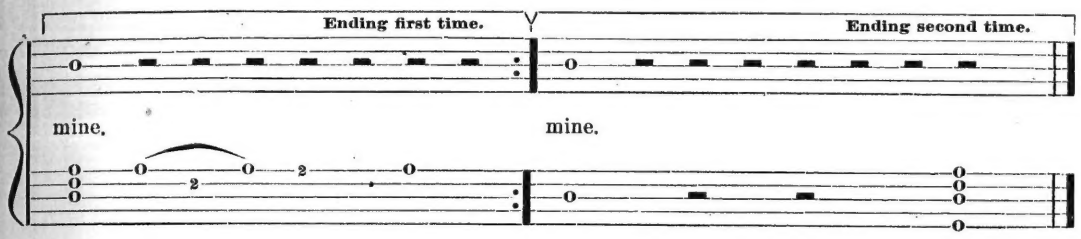
Af - ri-ca's Four Hundred's gwine to be thar, To do hon-or to my love-ly fi - an-
tic - i - pates a ver - y fun - ny feel-in', Nigger's eye-ball, like a diamond, sure to

My Gal is a High-born Lady—Continued.



My Gal is a High-born Lady—Concluded.

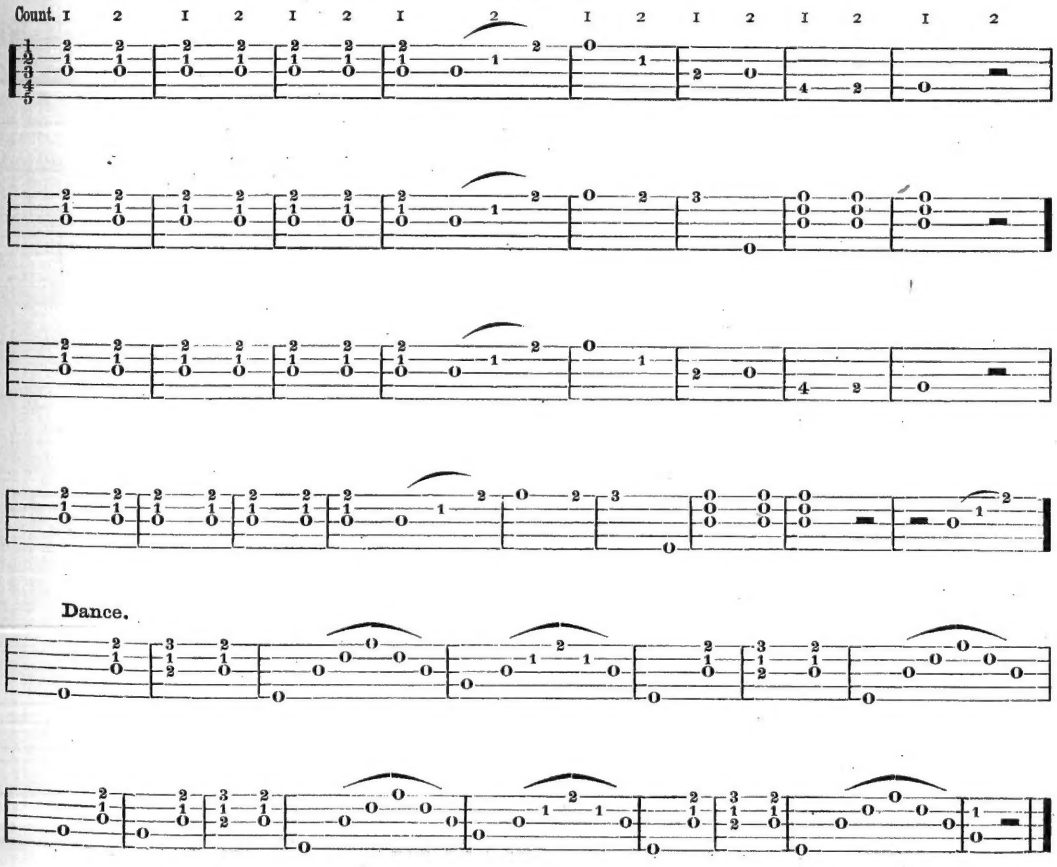




PLANTATION WALK-AROUND.

Arr. by HOWE.

BANJO.



Dance.

MISTER JOHNSON, TURN ME LOOSE.

BANJO.

Arr. by G. L. LANSING.

BEN. R. HARNEY.

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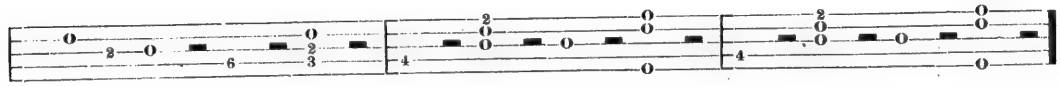
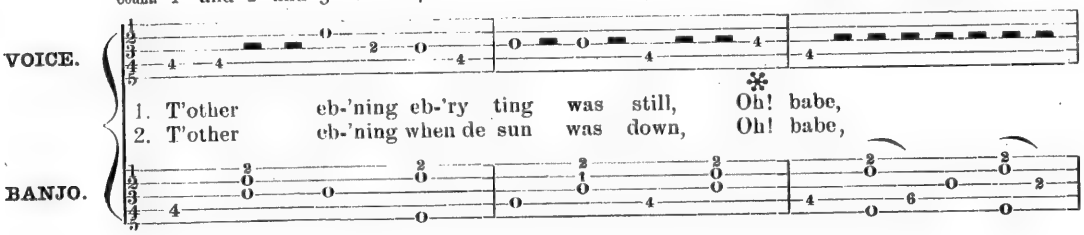
INTRODUCTION.



Count. 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

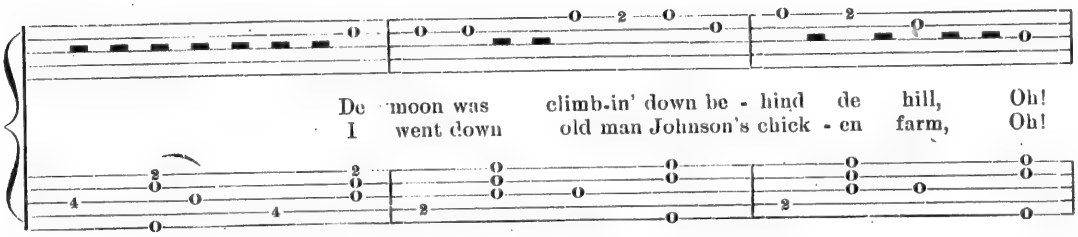
VOICE.

BANJO.



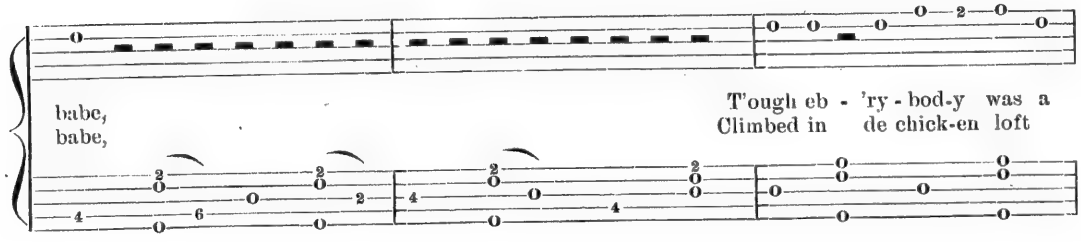
1. T'other eb-'ning eb-'ry ting was still, Oh! babe,
2. T'other eb-'ning when de sun was down, Oh! babe,

De moon was climb-in' down be - hind de hill, Oh!
I went down old man Johnson's chick - en farm, Oh!

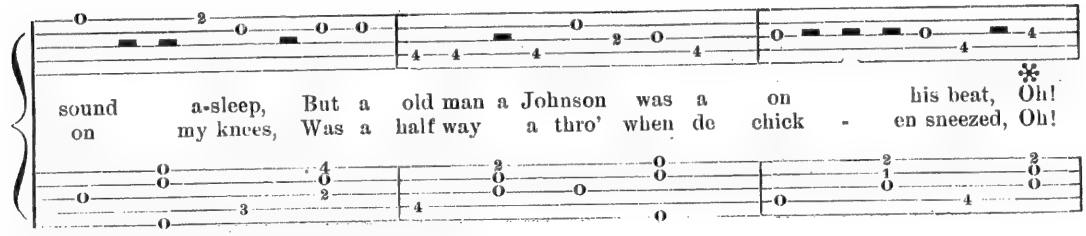


babe,
babe,

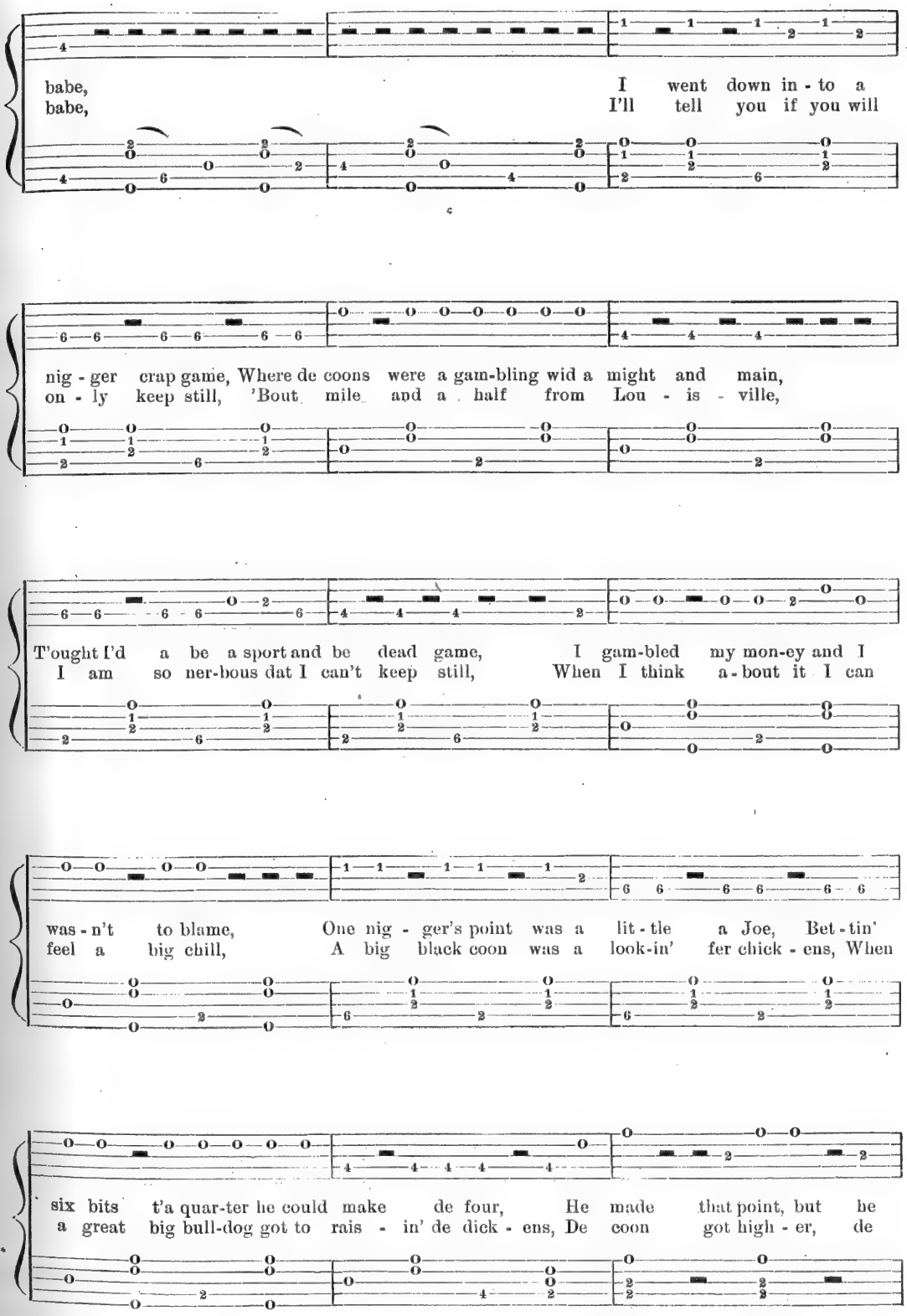
T'ough eb - 'ry - bod-y was a
Climbed in de chick-en loft



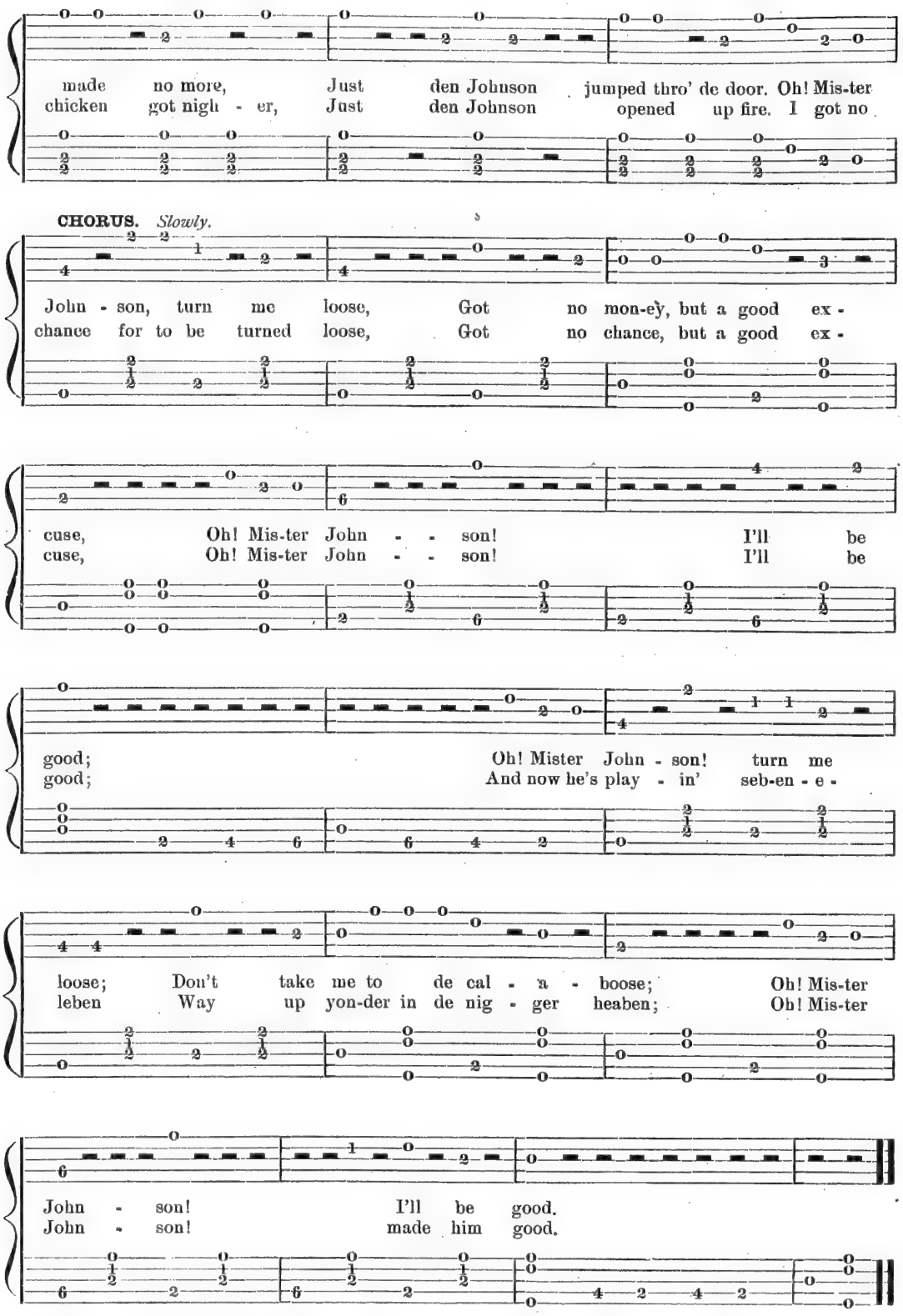
sound a-sleep, But a old man a Johnson was a on his beat, Oh!
on my knees, Was a half way a thro' when de chick - en sneezed, Oh!



Mister Johnson, Turn Me Loose—Continued.



Mister Johnson, Turn Me Loose—Concluded.



Note.—The notes in this piece marked with an asterisk (*) should be sung one octave lower than written.

MARCHING THROUGH GEORGIA.

BANJO.

Arr. by HOWE.

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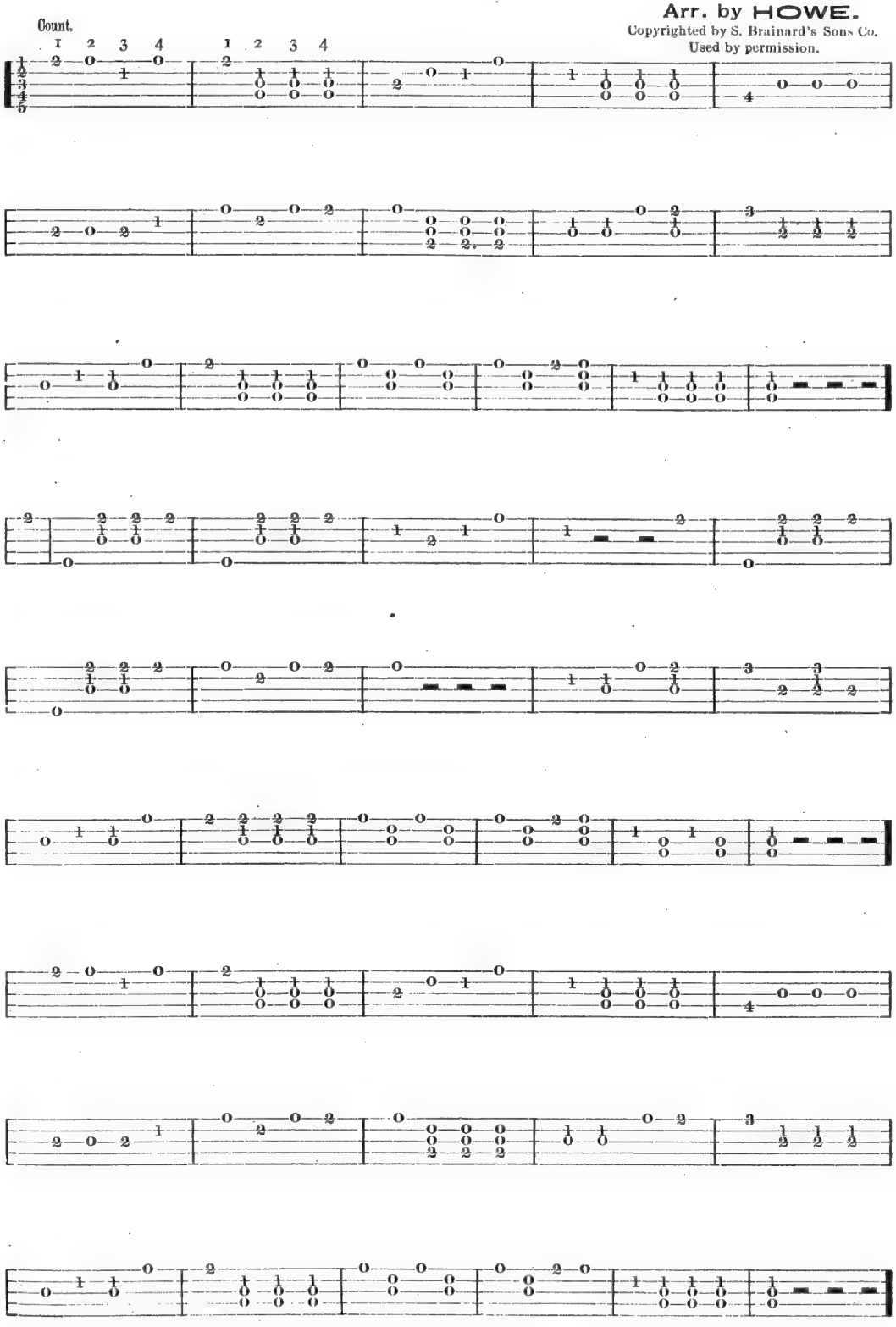

SHE IS THE DAUGHTER OF OFFICER PORTER.

BANJO.

Words by M. E. ROURKE.
Arr. by G. L. Lansing.

INTRODUCTION.

Music by GEO. SCHLEIFFARTH.

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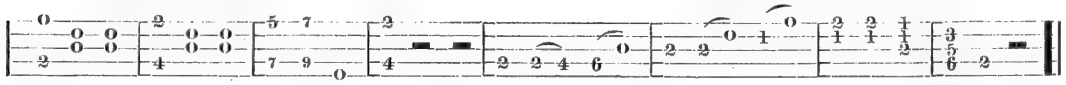
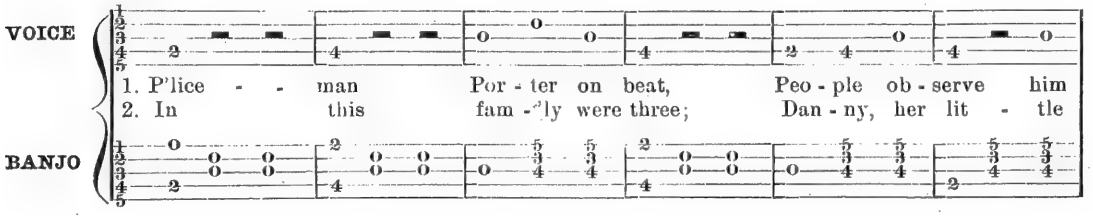


Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

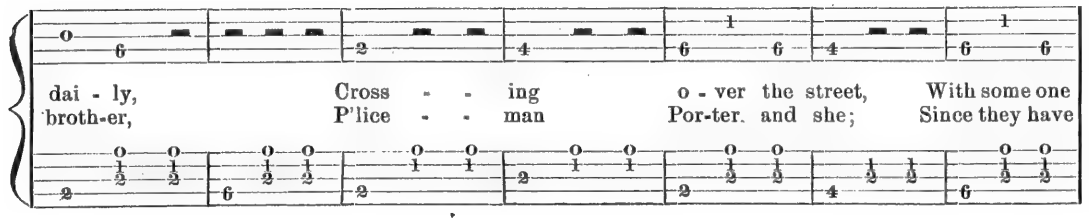
VOICE

1. P'lice - - man Por - ter on beat, Peo - ple ob - serve him
2. In this fam - 'ly were three; Dan - ny, her lit - tle

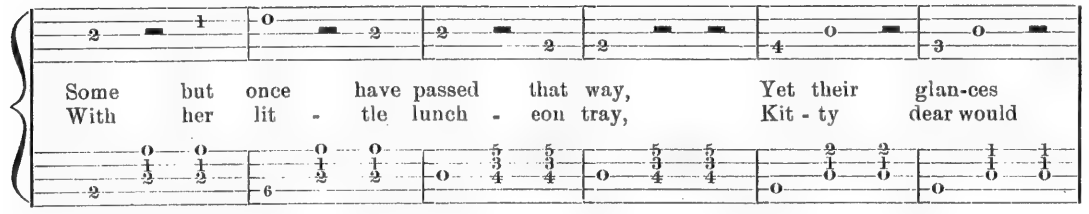
BANJO



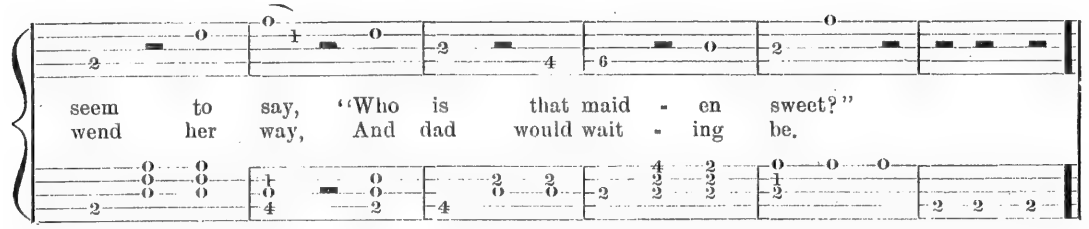
dai - ly, Cross - - ing o - ver the street, With some one
broth-er, P'lice - - man Por-ter. and she; Since they have



trip - ping gai-ly; Some have seen him ev - 'ry day,
lost their moth-er; To the sta - tion ev - 'ry day,

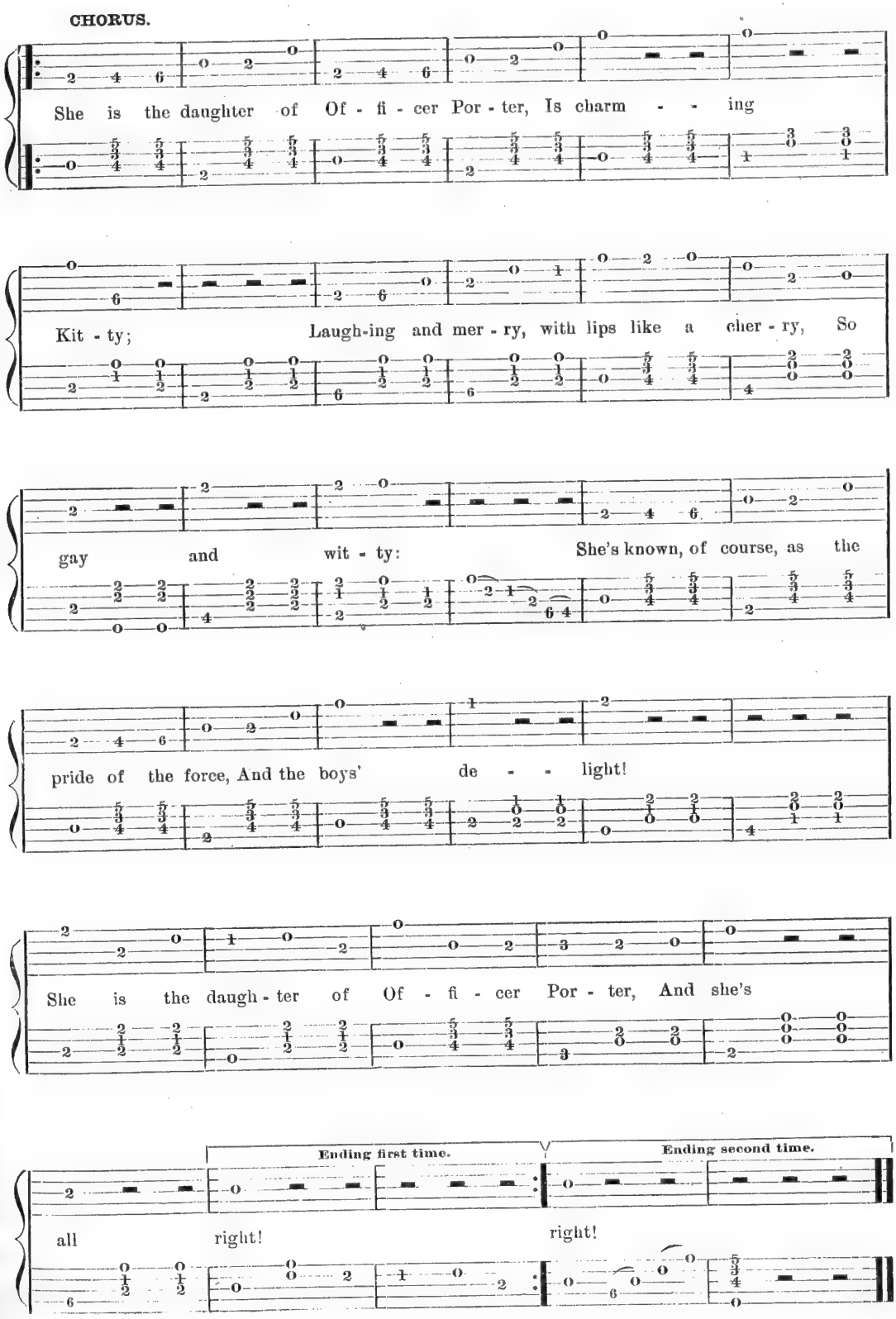


Some but once have passed that way, Yet their glan-ces
With her lit - tle lunch - eon tray, Kit - ty dear would



seem to say, "Who is that maid - en sweet?"
wend her way, And dad would wait - ing be.

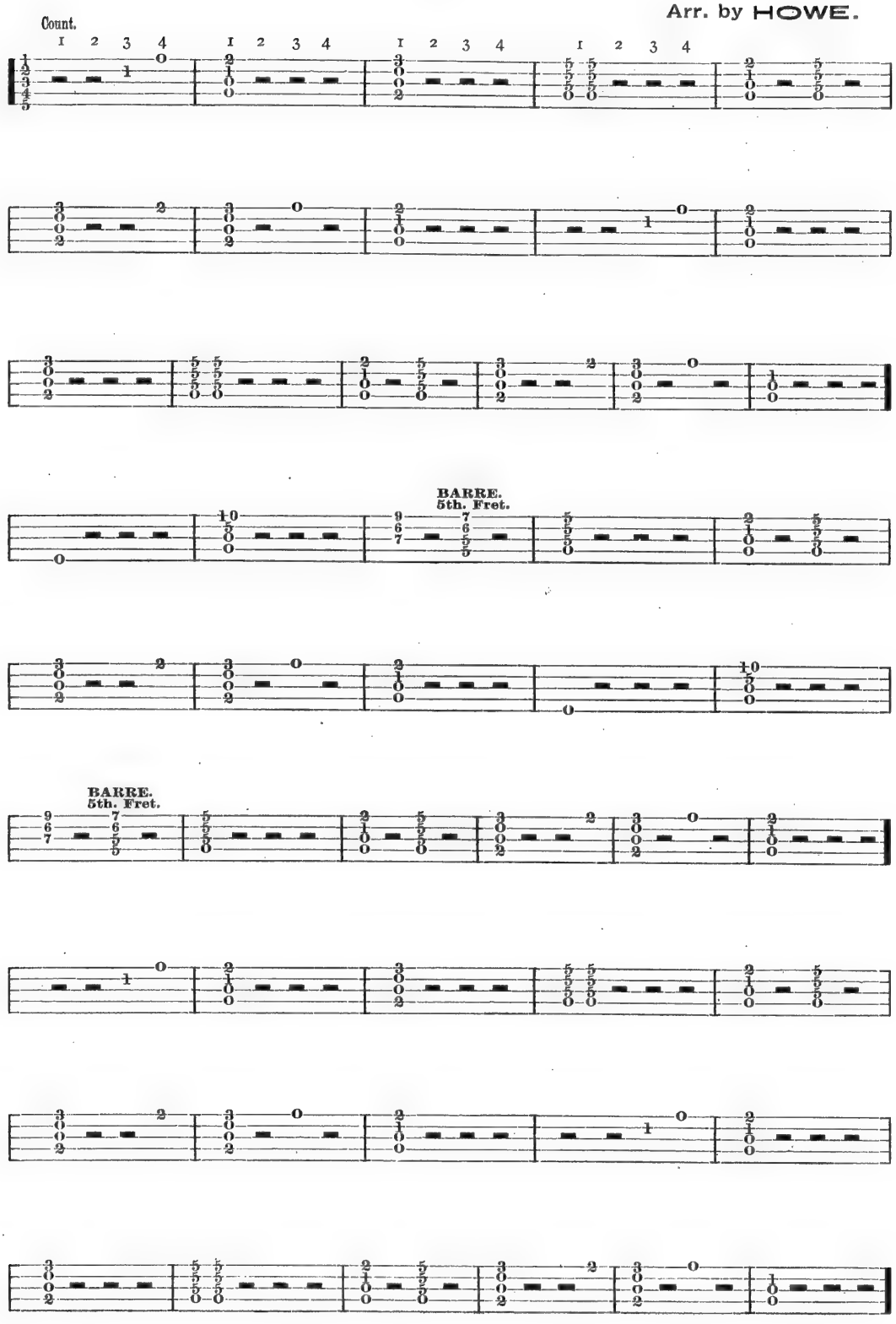
She is the Daughter of Officer Porter—Concluded.



HOME, SWEET HOME.

BANJO.

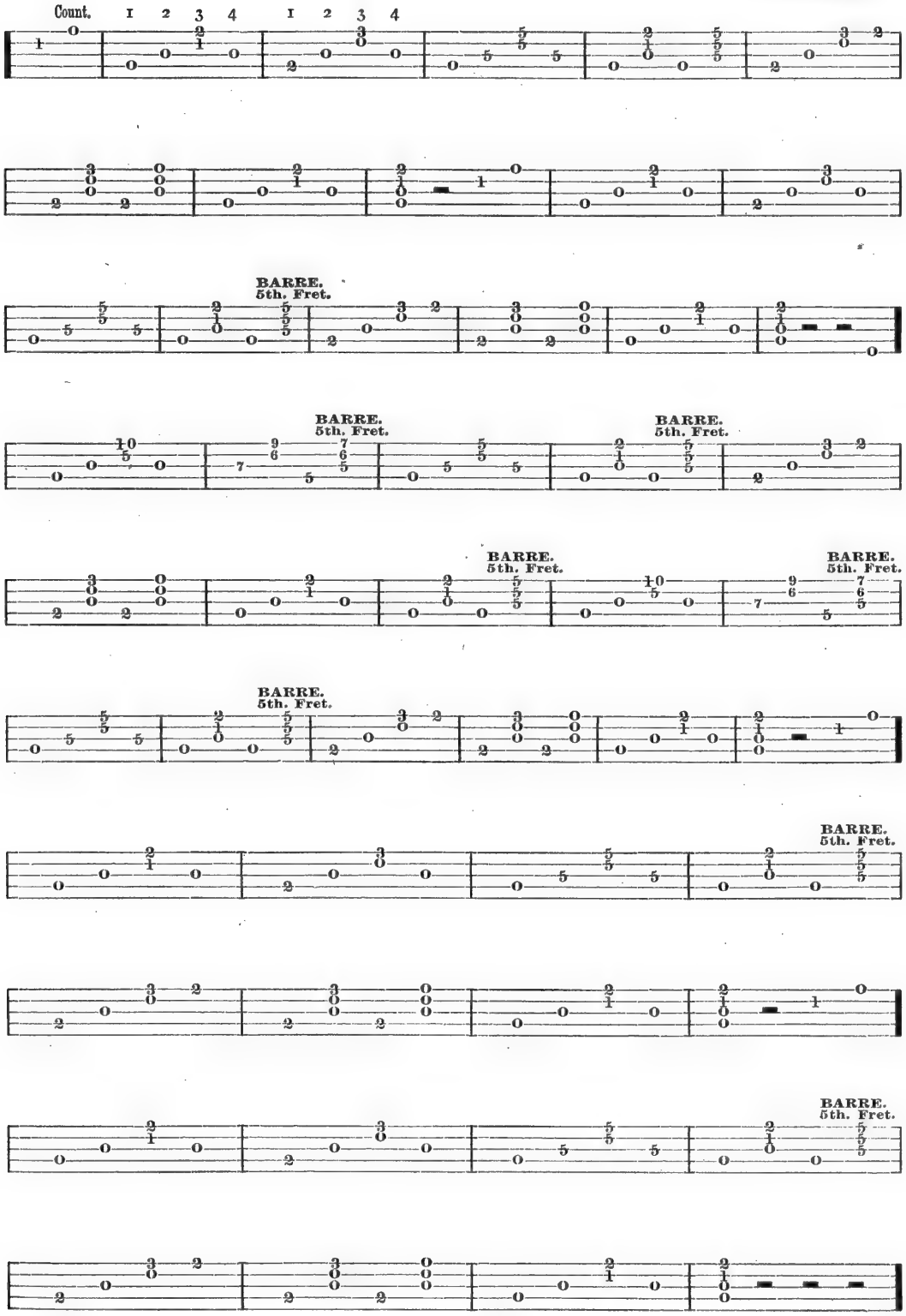
Arr. by HOWE.



HOME, SWEET HOME—VARIATION.

BANJO.

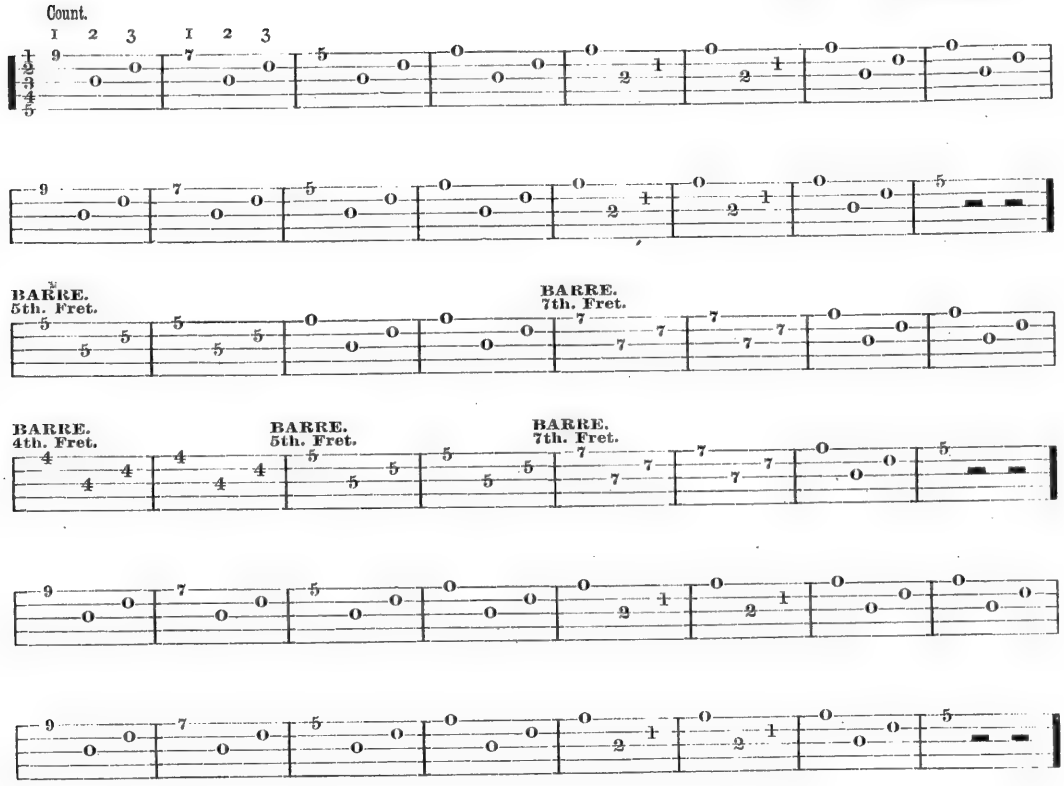
HOWE.



SPANISH FANDANGO.

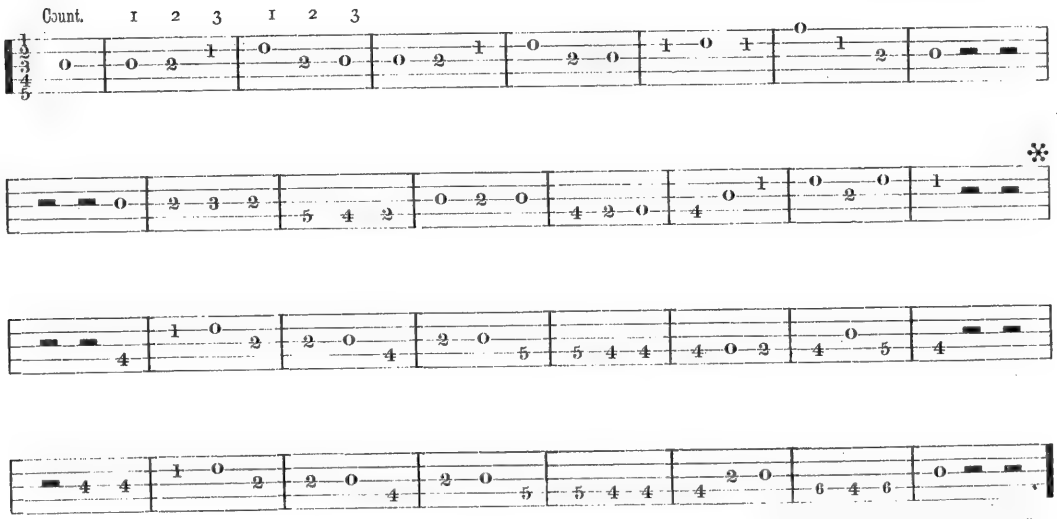
BANJO.

Arr. by HOWE.



I'M CALLED LITTLE BUTTERCUP.

From Pinafore.

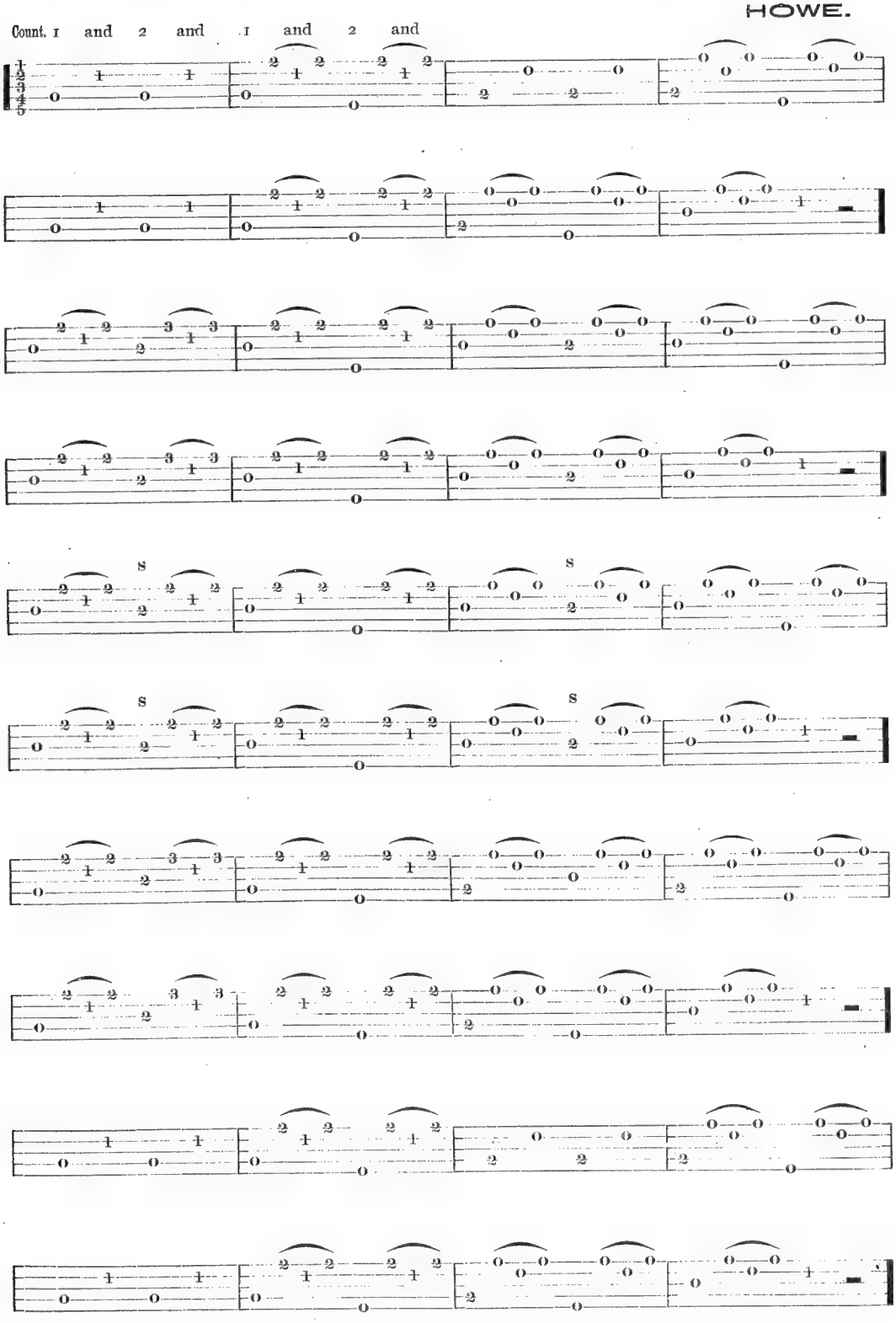


Repeat from beginning to *

TENNESSEE JIG.

BANJO.

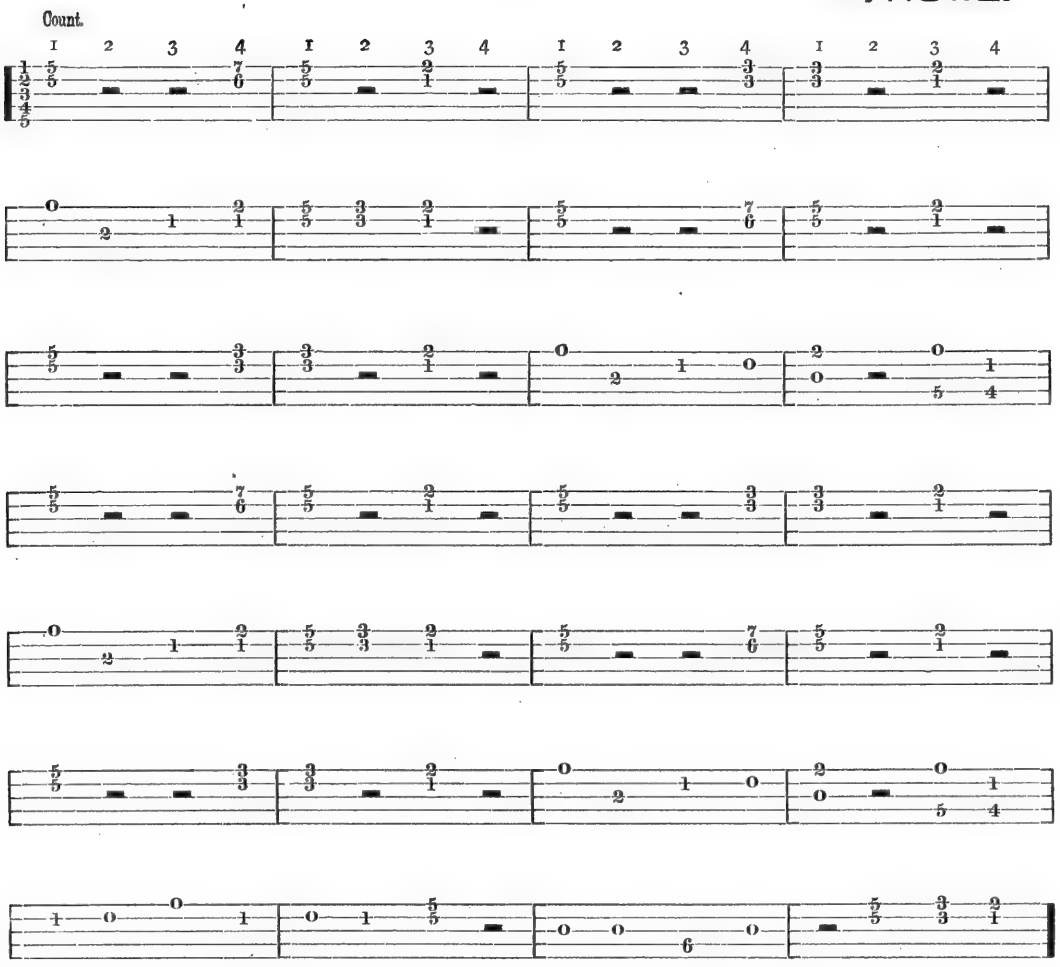
HOWE.



IN THE GLOAMING.

BANJO.

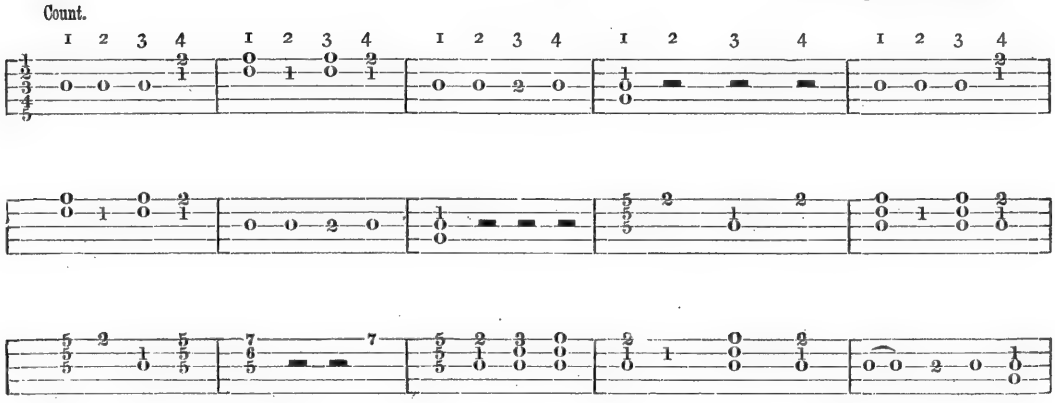
Arr. by HOWE.



COMING THRO' THE RYE.

BANJO.

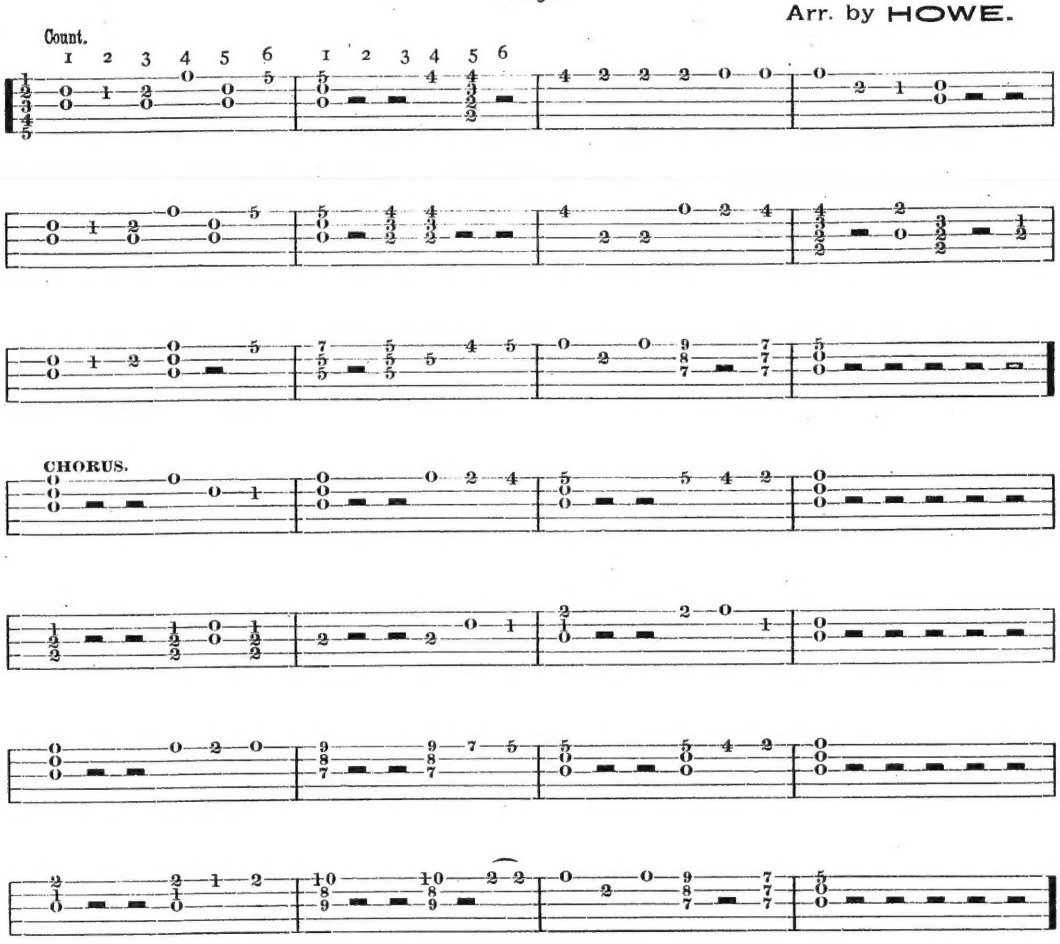
Arr. by HOWE.



WHAT SHALL THE HARVEST BE?

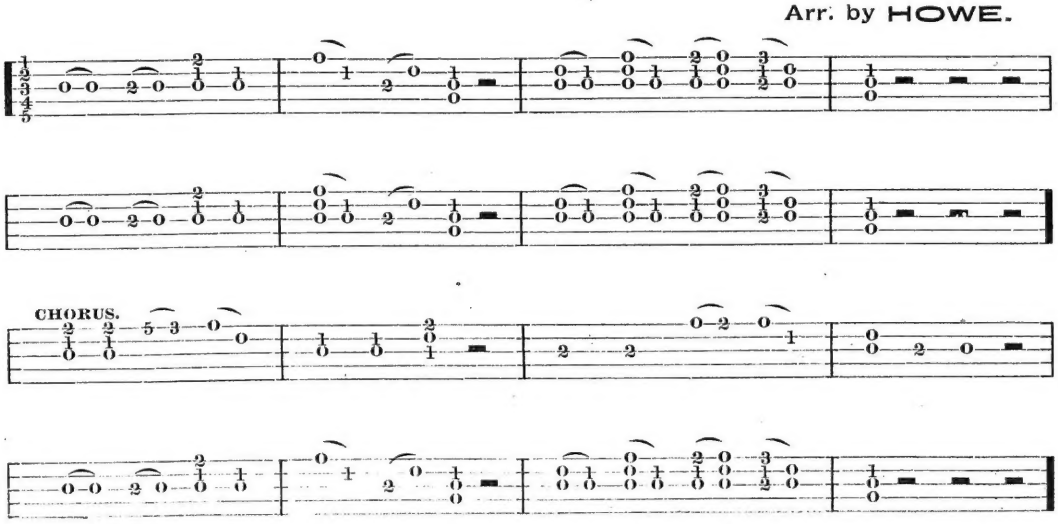
BANJO.

Arr. by HOWE.



RING THE BELLS OF HEAVEN.

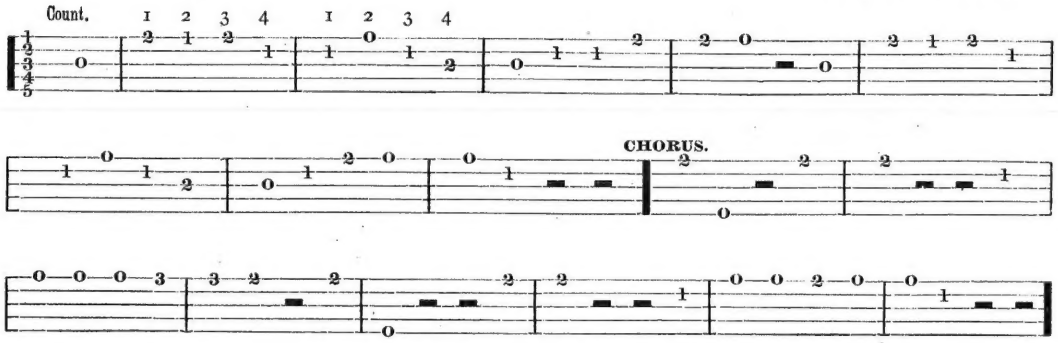
Arr. by HOWE.



WE'RE GOING HOME TO-MORROW.

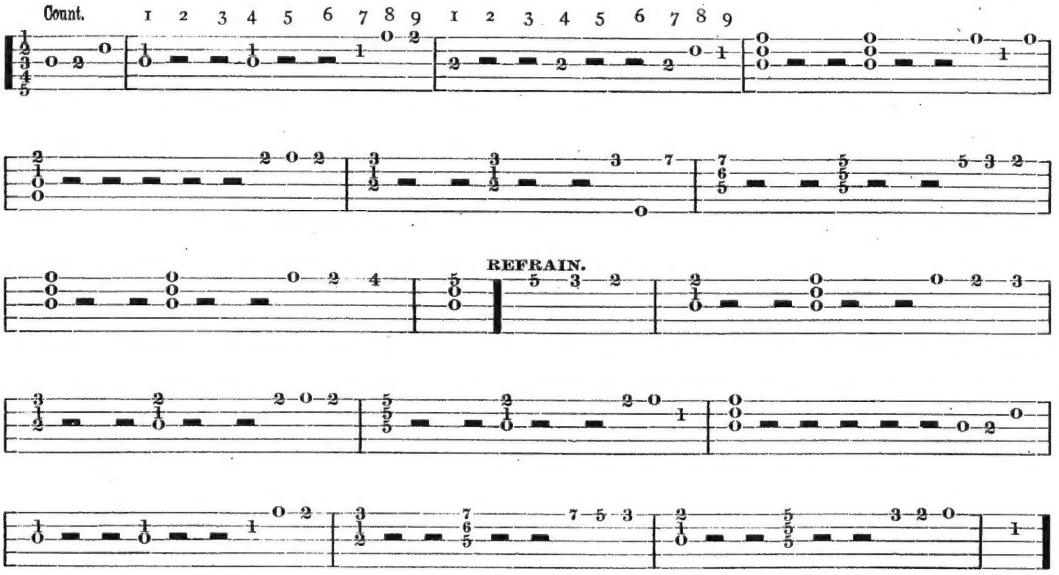
BANJO.

Arr. by HOWE.



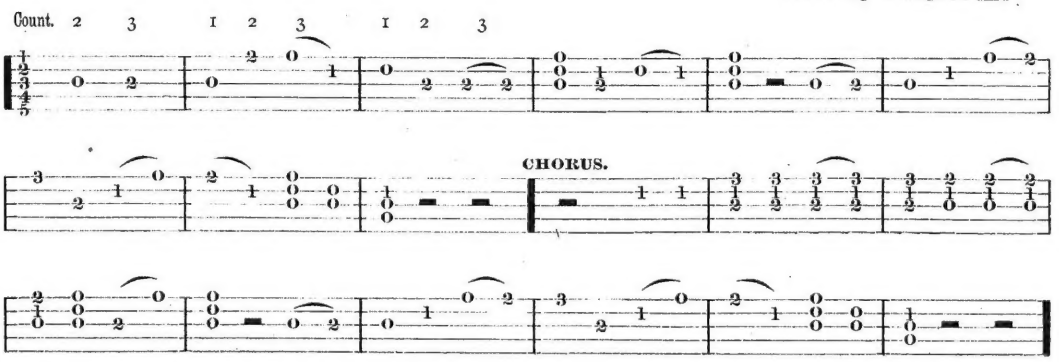
PRECIOUS PROMISE.

Arr. by HOWE.



LET THE LOWER LIGHTS BE BURNING.

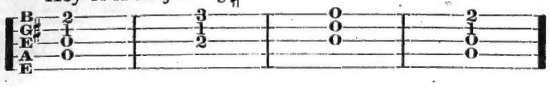
Arr. by HOWE.



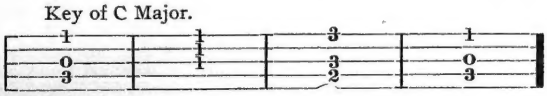
CHORDS FOR BANJO.

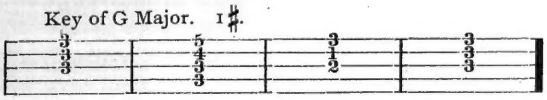
Major Chords.

Key of A Major. 3♯.



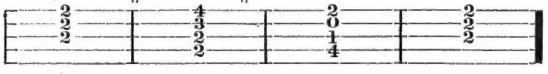
Key of C Major.

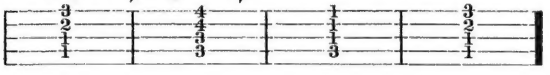


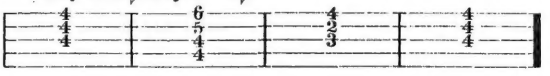
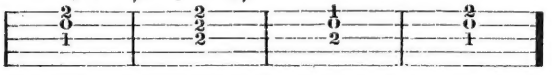
Key of G Major. 1♯.

Key of D Major. 2♯.

Key of E Major. 4♯.

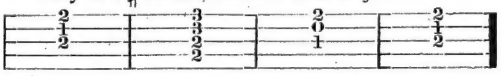
Key of B Major. 5♯.

Key of F♯ Major. 6♯.

Key of F Major. 1♭.

Key of B♭ Major. 2♭.

Key of E♭ Major. 3♭.

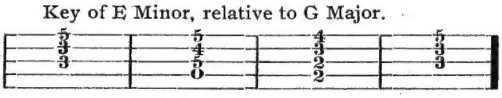
Key of A♭ Major. 4♭.

Key of D♭ Major. 5♭.

Minor Chords.

Key of F♯ Minor, relative to A Major.



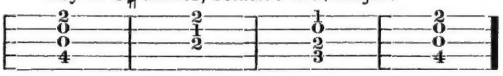
Key of A Minor, relative to C Major.

Key of E Minor, relative to G Major.



Key of B Minor, relative to D Major.

Key of C♯ Minor, relative to E Major.



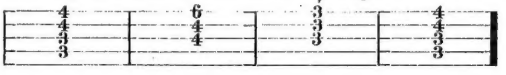
Key of G♯ Minor, relative to B Major.

Key of D♯ Minor, relative to F♯ Major.

Key of D Minor, relative to F Major.

Key of G Minor, relative to B♭ Major.

Key of C Minor, relative to E♭ Major.



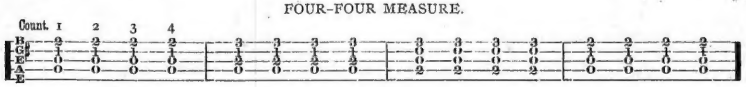
Key of F Minor, relative to A♭ Major.

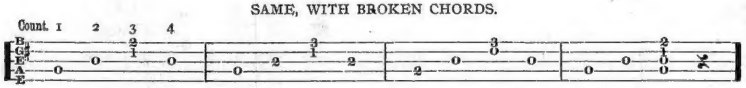
Key of B♭ Minor, relative to D♭ Major.

DIFFERENT STYLES OF ACCOMPANIMENT.

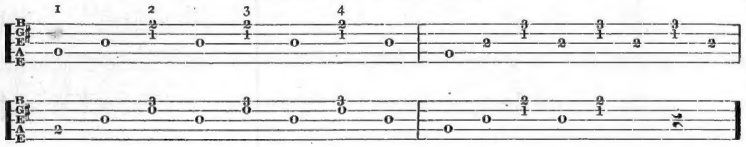
Key of A Major.

The five lines represent the five strings on the banjo. The figures on the lines indicate the fret at which to stop the strings When figures are written one over the other they are to be played together. O means to play the string open. The figures over the first measure indicate the Time.

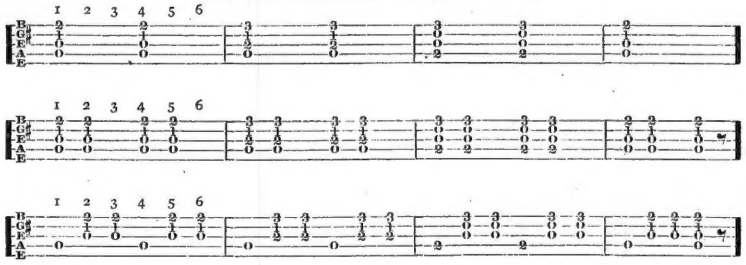
FOUR-FOUR MEASURE.

SAME, WITH BROKEN CHORDS.

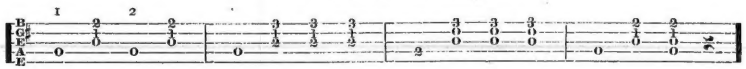


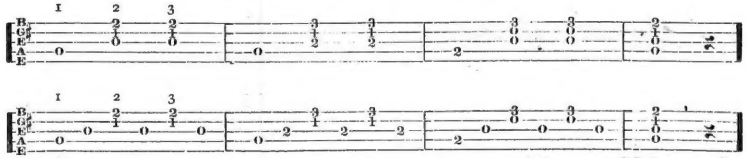
SAME, WITH BETTER EFFECT.



SIX-EIGHT MEASURE—THREE VARIETIES.



TWO-FOUR MEASURE.

THREE-FOUR MEASURE—TWO STYLES.



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Incog Waltz
Pagan Waltz
Fisher's Hornpipe
Irish Washerwoman
Berlin Polka
All Joy Galop
Belle Isle Waltz
Ballet Waltz
Cigarette Polka
Crescendo Polka
Arkansas Traveler
Mandolin Waltz
Devil's Dream
Spanish Serenades
Chic Polka
Violets from Mother's Grave
March from Falka

The above pieces are selected as being especially suitable for Mandolin. They are easy and beautiful airs and the instructions make the execution of them simplicity itself. **PRICE $1.50,** by mail, postpaid.

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